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ABSTRACT

Intended to provide a wide range of reading for students and teachers, including a variety of both literary and historical perspectives, the bibliography section of this listing of Holocaust literature and films is organized into six categories: (1) children's books and the Holocaust: an overview; (2) suggested reading: general reading, history, the ghettos, the concentration camps, Nazi education, Hitler and Nazism, the Armenian genocide; (3) German culture; (4) the legacy of the Holocaust: a supplementary reading list; (5) human behavior: American history, America today, human differences, and conformity and cruelty; and (6) myth vs. reality: literature as history. All entries are annotated. The filmography section, prepared to accompany the junior high curriculum "Facing History and Ourselves: Holocaust and Human Behavior," lists available visual materials under three headings: moral dilemmas, documentaries, and interpretations and dramas. Date of film/filmstrip, length, black and white or color, purchase/rental price, and the name and address of the distributor are noted, and a critical/descriptive annotation is provided for each. (JD)

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**FACING HISTORY
AND
OURSELVES:
HOLOCAUST AND HUMAN BEHAVIOR
BIBLIOGRAPHY AND FILMOGRAPHY**

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by Margaret A. Drew

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CHILDREN'S BOOKS AND THE HOLOCAUST

An Overview

Children have been reading about the second World War for years, and most libraries have many books on the subject—books about the war in general, books dealing with specific battles, and numerous fictional accounts, set in various European countries. It is time that we looked at these books, not as individual titles, but as a collection, asking what kind of picture they give of Europe during the war. One does not have to do a great deal of reading to find the answer. The view of the war as seen in children's books is romanticized and distorted.

Look at children's fiction in particular; individually, each book may meet all the standards for a good children's book—well-written, good characterization and story line. Each is an exciting adventure story which happens to take place in wartime. Collectively, they make a statement about war, and about this war in particular, that no responsible adult should perpetuate. We must perhaps make a choice between literary quality and historical reality.

Most of these books ignore or gloss over the treatment of the Jews; if the subject is dealt with at all, it is in the story of the heroic Resistance, hiding the Jews and helping them to escape. Stories of the Resistance may make good reading, but how well do they reflect reality? The Resistance was but a small part of the war, and its members a small percentage of the population. Is literature not out of step with history if most of our stories about Poland are stories of the Resistance, and history shows that 85% of the Polish Jews were exterminated?

We do a great disservice to our children if we allow them to grow up with this distorted view of the war—we give them a kind of superficial truth that is worse than complete ignorance. Better that they should never have heard of Hitler, than that they should see him as a kind of folk hero, as some of our children do. They must not learn about the heroes of the Resistance and ignore the atrocities of the Third Reich. It is past time that we presented an honest picture of the time, and there is now material available to do just that.

I refer specifically to two recent books, one fiction and one non-fiction, which combine literary quality with historical reality. The non-fiction book is Milton Meltzer's *Never to Forget—Jews of the Holocaust*; it is a well-written, well-documented history of the Jews in Europe in the thirties and forties, with numerous excerpts from original source material. The fiction book is *The Survivor* by James Forman, author of several books about this period, all of which have greater authenticity and credibility than most children's novels. This novel follows the fate of a Jewish family in Holland from the beginning of Hitler's rise to power through the war, from the ghetto to the concentration camps. These two books are probably all that anyone, child or adult, would ever need to read—together, they say it all.

There are, however, books that depict the war from other perspectives and which can be used for additional reading; none of them are substitutes for the two listed above. Moskin's *I am Rosemarie* is also a story of the concentration camps, not as powerful as the Forman book, but useful in conveying the feelings of an individual caught amidst the horrors of the time. Most of us, even as adults, find it difficult to deal with the whole concept of Hitler's 'Final Solution,' the extermination of an entire race, but we can identify with the sufferings of one person, and thus get a small piece of the picture.

Hans Richter's two novels, *Friedrich* and *I Was There*, along with Forman's *The Traitors*, give a view of Germany's children growing up in the shadow of the swastika. Life in a Jewish ghetto is described in a quiet but powerful novel by Yuri Suhl, *On the Other Side of the Gate*. One or two books about Jews who went into hiding and eventually escaped would not be inappropriate, especially those written by people who actually experienced it. In this category the best are probably Joanna Reiss' *The Upstairs Room*, Judith Kerr's *When Hitler Stole Pink*

Rabbits, and Maia Wojciechowska's autobiography, *Till the Break of Day*.

Nor is it necessary to completely eliminate the Resistance—put into proper perspective, it, too, was a part of the war. Perhaps a book set in one of the Scandinavian countries, where the Resistance was stronger and more effective would be best, such as Benchley's *Bright Candles*. Forman's *Ceremonies of Innocence* is set in Germany, but lacks the romanticism of most Resistance stories and is based on historical fact. There do not seem to be any children's novels, however, that do the most important thing of all—change the mental image the word "Resistance" brings to mind. Resistance was not only taking up arms and facing the enemy head-on. It could be that, as in the case of the partisans or the uprising of the Warsaw Ghetto; it could also be much more. The performance of Verdi's Requiem in Terezin Concentration Camp was a form of resistance; the writers and artists who left us permanent records of their experiences were resisting in their own way. To paraphrase one survivor, just to remain a Jew, in heart and mind, was in itself an act of Resistance. There were many forms of Resistance, and many heroes, but few of them bore arms; to document their stories, we have to turn to adult books, which is unfortunate. There are one or two exceptions in the history books, if not in the novels, notably Bea Stadler's *The Holocaust: A History of Courage and Resistance*, a book which profiles many of the true heroes and heroines of the Resistance in all its forms.

Ish-Kishor's *Boy of Old Prague*, though set in medieval times, adds important historical perspective to the plight of the Jews and provides excellent background material. *I Never Saw Another Butterfly*, a collection of drawings and poems by children in a concentration camp, is a moving revelation of the effect of war on childhood.

The numerous other books available should be looked at carefully and used with discretion. It is not enough to judge such books according to literary standards alone; in addition to all the general qualities that make a book good or bad, there must be another question asked—does this book reflect honestly the truths of history? We must not include World War II in children's books and exclude the treatment of the Jews. We must accept the Holocaust, not as an isolated incident in human history, but as the logical outcome of a certain way of life, and our children must see this reflected in their literature. Depicting any war as a glorious adventure is dangerous and irresponsible; romanticizing the story of the Third Reich exhibits the same lack of integrity and moral responsibility that made the Holocaust possible.

SUGGESTED READING

There are a great many books about the Holocaust, and almost as many bibliographies. No one can hope to read more than a small percentage of the books available, even if selection is limited to titles recommended by reliable sources. The intention of this bibliography is to provide a wide range of reading for both students and teachers, including a variety of perspectives, both historical and literary. Some of the titles on these lists are there because of the information they contain, others because they represent a different way of looking at the Holocaust, either in content or literary style; each has its own special contribution to make in the field of Holocaust literature. The books on the student's list are, for the most part, books that were published for children; those books on the teacher's list that are marked with an asterisk (*) are adult books that are also recommended to students. All of the books on the student's list are recommended to teachers.

STUDENTS GENERAL READING

Bar Oni, Bryna. *The Vapor*. Visual Impact, Inc. 1976. \$8.95.

Bryna Bar Oni was fourteen years old in 1939, when the Germans invaded Poland. Of the one thousand Jews living in her small Polish town, only twenty-three survived. Among the survi-

vors were Bryna and one sister; the rest of her family perished. Now living in a Chicago suburb, Bryna writes of her "personal nightmare", describing her life with her family in the Ghetto and their flight when they learn the Ghetto has been scheduled for liquidation. After seeing the rest of their family killed, Bryna and her sister reach the forest partisans, where they remain until liberated by the Russian Army. This is a chilling account, recommended for older readers.

Forman, James. *Ceremonies of Innocence*. Hawthorn. 1970. \$6.95. (paper, Dell, \$1.25)

The leading characters of this novel are not fictional—Hans and Sophie really existed and were among the leaders of the student protest movement in Munich. They were executed for treason by the Nazis in 1943. Around them and a number of their friends, Mr. Forman has woven a stirring novel, without the romanticism of many resistance stories.

Forman, James. *The Survivor*. Farrar. 1976. \$11.95.

David Ullman is a Dutch-Jewish boy, the son of a doctor who, in 1939, stubbornly refused to believe that Hitler's rise to power in Germany could have any effect on him. The novel follows the family through the war years: occupation, flight, capture, and the concentration camp. David is the only member of his family to survive Auschwitz and return to Holland, only to find his old home occupied by hostile, anti-Semitic strangers. His final pain is learning that, even though the Nazis have gone, the hatred still remains. This is a powerful novel, the only book thus far written for young people that truly expresses the horror of the Holocaust.

Ish-Kishor, S. *A Boy of Old Prague*. Pantheon. 1963. \$5.69.

At first glance, this title appears to have no direct relation to the Holocaust; it is a novel set in the Middle Ages. The story centers around a Gentile boy, brought up to believe the Jews, confined to the Ghetto, are the property of the devil. His fear and horror when he is made bond-servant to an old Jew and his growing respect and love for his master, make this excellent background reading, and help the younger reader understand the historical context of the Holocaust and the attitudes that made it possible.

Koein, Ilse. *Mischling, Second Degree*. Greenwillow. 1977. \$7.95.

Ilse Koein was only six years old when the Nuremberg laws declared her to be a *mischling*, second degree, i.e., a person with one Jewish grandparent. She was not aware of her Jewish heritage, however; her story is simply that of a little German girl whose world seems to be crumbling for no understandable reason. The book chronicles her experiences, at home and in evacuation camps, from the thirties through to the end of the war.

Moskin, Marietta. *I Am Rosemarie*. John Day. 1972. \$6.95. (paper, Scholastic, \$1.25)

Rosemarie was a young Dutch Jew busily planning her summer vacation when the Germans invaded, and nothing was ever the same again. The persecution began mildly, with her expulsion from school, and ended in a concentration camp. This novel is more positive, perhaps less realistic than Forman's *The Survivors*; Rosemarie's whole family survived the camps, and Rosemarie reached womanhood, full of hope and promise. Read before the Forman book, this is inspiring; afterwards, it is an anti-climax. It is recommended for the student who might find the Forman book too harsh, and is certainly several steps above most juvenile fiction, which persists in emphasizing the glorious adventures of the war.

Prague Museum. *...I Never Saw Another Butterfly*. McGraw. 1964. \$6.95.

This is a collection of poems and drawings done by the children of Terezin Concentration Camp between 1942 and 1944. No one except a survivor can truly understand life in a concentration camp; however, one understands much more when

looking through the eyes of a child. Students reading this book should first have had some background material about the camps; only then will they fully appreciate the hope and the fear that are expressed in these poems and drawings. Only then, in the words of one of the poems, "then if the tears obscure your way, you'll know how wonderful it is to be alive."

Richter, Hans. *Friedrich*. Holt. 1970. \$4.50. (paper, Dell, 95¢)

In his second novel for young people, *I Was There*, Hans Richter states that both of these books are autobiographical; "I am reporting how I lived through that time and what I saw—no more." In this first-person narrative, Friedrich is the friend and neighbor of the narrator; when the boys were born, in 1925, it mattered little that Friedrich was Jewish, and the two boys grew up together in friendship. By 1933, however, the persecution of the Jews had begun, and when the narrator's father joined the Party, it became a wedge separating the families. This simple, poignant story, aimed at younger readers and told from a child's perspective, dramatically describes the destruction of one Jewish family.

Samuels, Gertrude. *Mottele*. Harper. 1976. \$8.95. (paper, NAL, \$1.50)

Like many other novels, this is fiction based on fact. Mottele is a twelve-year-old boy who joins Uncle Misha's partisans, a Jewish resistance group, after his parents are killed by the Germans. In spite of his youth, he plays an active role in the resistance, and the book documents, in novel form, the activities of the partisans and the role Mottele plays. A less comprehensive version of the same story, containing only Mottele's early days with the partisans is *Uncle Misha's Partisans*, by Yuri Suhl (Four Winds, \$5.95); the latter version is recommended for younger readers. Documentation of the story, and excerpts from Uncle Misha's notes (his real name was Misha Gilderman) can be found in Suhl's *They Fought Back*, listed in the adult section of this bibliography.

Suhl, Yuri. *On the Other Side of the Gate*. Watts. 1975. \$5.90. (paper, Avon, \$1.25)

This is the only novel for young people that is set in a ghetto; the main characters are a young married couple who chose to have a child after the Nazis had outlawed pregnancies in the ghetto. The baby was delivered in secret, and when plans for deportation were made known, was smuggled out of the ghetto to a sympathetic Polish family. In an afterward Mr. Suhl tells of the actual episode upon which he based this story. The novel is a moving affirmation of life in the midst of death, a declaration of the human will to live.

Ziemian, Joseph. *The Cigarette Sellers of Three Crosses Square*. Lerner. 1975. \$6.95. (paper, Avon, \$1.25)

The cigarette sellers were a group of Jewish children who survived in the Aryan section of Warsaw during the Nazi occupation, at the time of the Warsaw Ghetto and after its destruction. The author was a member of the Jewish underground who met and helped the children, and later recorded their amazing story. Some of the children were killed, but most of them are alive today; there are photographs of them as children and a group photograph taken with the author in 1970. The 1975 edition adds an epilogue which tells of the present lives of the survivors and the death of the author in Israel in 1971.

HISTORY

Altshuler, David A. *Hitler's War Against the Jews*. A young reader's version of *The War Against the Jews, 1933-1945* by Lucy S. Dawidowicz. Berhrman House. 1972.

This retelling of Dawidowicz's work in most cases parallels the original; in some instances, one chapter has been broken down into two, and two chapters, on the Warsaw Ghetto and the Warsaw Uprising have been added. The text has been simplified

and abbreviated—the chapter on the camps is reduced from 25 pages to four, for example, but the information is presented clearly and concisely, supplemented by photographs. Other additions are margin captions and a section at the end of each chapter called “Issues and Values.” It includes an index and some historical documents.

Berwick, Michael. *The Third Reich. Documentary History Series.* Wayland Publishers, London; G.P. Putnam's Sons, New York. 1971. \$6.95

This is probably the simplest of the history books, mainly because of its organization. The main topic of each section is printed in the margin, there is an appendix listing the table of events, and another with brief profiles of the main German characters. It is also indexed and illustrated with numerous photographs. The text is divided into six chapters: Hitler, the S.S., the war, the Jews, the camps, and the Nuremberg trials.

Forman, James. *Nazism.* Watts. 1978. \$5.90.

Mr. Forman attempts to answer two basic questions: who was Hitler, and what was Nazism? It is more concise than the Goldston book, described below; the format, with frequent chapter sub-headings, makes it easy to find specific information, even though the index is not as detailed as that in the Goldston book. It is a good companion book to the Goldston, as it is more objective but less detailed; both are organized chronologically, unlike the Berwick, which is arranged thematically.

Goldston, Robert. *The Life and Death of Nazi Germany.* Ebooks-Merrill. 1967. \$4.95.

This is the most detailed account of the war itself in terms of military and political history. The first four chapters cover the birth and growth of the Nazi Party, followed by two chapters on the prelude to war. The remaining chapters chronicle the events of the war, ending with one brief chapter on the Nuremberg trials. It is very well-indexed, and useful for verifying specific facts, especially with regard to Hitler and his General Staff.

Meltzer, Milton. *Never to Forget: The Jews of the Holocaust.* Harper. 1976. \$6.95. (paper, Dell, \$1.25)

Mr. Meltzer has written a definitive history of the Holocaust for young people, telling the story of the Jews rather than the story of the Nazis. The book is divided into three parts: History of Hatred, Destruction of the Jews, and Spirit of Resistance. It is both readable and well-documented, including a chronology and a lengthy bibliography. Teachers who desire historical background material less exhaustive than Dawidowicz's *War Against the Jews* or Levin's *The Holocaust* will find this source invaluable.

Rubin, Arnold P. *The Evil That Men Do: The Story of the Nazis.* Messner. 1977. \$7.95.

This is history told in terms of good and evil, the choices men had to make all over the world. Much of the history is relayed through the words of survivors, or in case studies of actual

people and the choices they made, for good or evil. There are separate chapters on the children, the role of the church, and the matter of guilt. Some segments are quite readable, although the book as a whole is not easy. There is a good bibliography and an index.

Stadtler, Bea. *The Holocaust: A History of Courage and Resistance.* Behrman. 1973. \$4.50.

This was the first book for young people about the Holocaust, and as the title indicates, the emphasis is on the resistance, in its many forms. The first two chapters are historical background, and there are three chapters about people who helped rescue the Jews, but basically this is the story of the Jews themselves—the ghetto, the camps, the women, the doctors, the press, the many people whose names are remembered for their courage. The reading level is the easiest of all the history books, and the style is informal and readable.

TEACHERS

GENERAL READING

Allport, Gordon W. *The Nature of Prejudice.* Addison-Wesley. 1954. \$16.75. (paper, Doubleday, \$3.50—abridged edition)

Although this is not specifically a Holocaust book, it is an important resource; looking at prejudice in depth provides greater understanding of the Holocaust and the people involved. In it, both the victimizers and the bystanders. As Professor Allport states “without knowledge of the roots of hostility we cannot hope to employ our intelligence effectively in controlling its destructiveness.”

Dawidowicz, Lucy. *The War Against the Jews, 1933-1945.* Holt. 1975. \$15.00. (paper, Bantam, \$2.50)

The author, in her introduction, asks the persistent question about the Holocaust—“How could it have happened?” but she says that this question really embraces three separate questions: “1. How was it possible for a modern state to carry out the systematic murder of a whole people for no reason other than that they were Jews? 2. How was it possible for a whole people to allow itself to be destroyed? 3. How was it possible for the world to stand by without halting this destruction?” Her book is an attempt to answer these three questions; some reviewers have called it a definitive work of history.

Feingold, Henry L. *The Politics of Rescue.* Rutgers. 1970. \$12.50

The sub-title of this work is *The Roosevelt Administration and the Holocaust, 1938-1945.* In the preface, the author states that he “attempts to move beyond the moral aspect to examine the political context in which America's response was conceived.” He discusses and evaluates various attempts to resettle European Jews; effects to change refugee policies, and the road blocks to rescue attempts.

*Flender, Harold. *Rescue in Denmark*. Manor Books. 1963. Paper, \$1.50.

This incredible story of Denmark's rescue of her Jewish citizens reads like a fairy tale, but it is actually well-documented fact; 98.5% of the Danish Jews were still alive after the war! The heroes of this resistance movement were people like Jorgen Knudsen, a young ambulance driver who went through the telephone directory checking off Jewish names and then "drove through Copenhagen calling on total strangers to give them the warning." The Jews were taken to Sweden by boat, and returned two years later to find their businesses running, their homes cleaned and painted, their pets and plants cared for. As the author says, "If there were a simple answer to the question—'Why the Danes?'—we should be able to establish a formula for humanity."

*Glatstein, Jacob, ed. *Anthology of Holocaust Literature*. 1968. Paper, Atheneum, \$4.95.

The selections in this anthology were translated from several languages, and attempt to show the scope and diversity of Holocaust literature. The selections were, almost without exception, written by witnesses to the events they describe. There are sections on the ghetto, the concentration camp, and the resistance, among others. This is an excellent source of personal accounts; most of the selections are only a few pages long and could be used with both junior and senior high students, even though few students would read the book in its entirety.

*Gray, Martin (with Max Gallo). *For Those I Loved*. Little, Brown. 1972. \$8.95. (paper, NAL, \$1.75)

Martin Gray was 14 when the Germans invaded Poland, and so traumatic were the experiences of the war that he remembers almost nothing of his life before that. After the invasion, he became a member of the Jewish Resistance in the Warsaw Ghetto; later he was a soldier in the Russian Army, then a secret police officer in Russia, and by the age of 35, a well-to-do American businessman. This is an intense, powerful account of one man's struggle for survival, a fascinating and compelling autobiography which can be shared with students.

Hillel, Marc and Henry, Clarissa. *Of Pure Blood*. McGraw-Hill. 1976. \$10.00. (paper, Pocket Books, \$2.25)

There has been little information in the extensive literature of the Holocaust about the Lebensborn, Hitler's plan to breed a master race. The authors spent three years collecting the material in this book, and much of the information presented here has been documented for the first time. They discuss the breeding farms and the kidnapping of thousands of non-German children who possessed the right physical characteristics for Germany's breeding stock. They also document the results of these attempts to breed a master race: the number of backward children born in these homes was 15% above average. This work provides horrifying proof that Nazism did not even treat humanely the people it considered superior.

Langer, Lawrence L. *The Age of Atrocity: Death in Modern Literature*. Beacon Press. 1978. \$12.95.

In the words of the author, "This book is concerned with the evolution of the idea of atrocity in the twentieth century, and the attempt of a few significant writers to assess its influence on our conception of the human image." It is a monumental subject, and a monumental book, essential reading for anyone who seeks to understand how the Holocaust and other twentieth century atrocities have altered our conceptions of life and death and humanity. The writers selected are Mann, Camus, Solzhenitsyn and Charlotte Delbo as each describes progressively the death of an individual, the deaths of multitudes, death by atrocity and death by extermination.

Langer, Lawrence. *The Holocaust and the Literary Imagination*. Yale. 1975. \$12.50. (paper, Yale, \$4.95)

This is a scholarly work of literary criticism, organized around "recurrent themes that illustrate the aesthetic problems of reconciling normalcy with horror." The author selects a few titles from the "literature of atrocity", among them Elie Wiesel's *Night* and Andre Schwarz-Bart's *The Last of the Just*; although the former book is autobiographical rather than fiction, Langer defines it as literature due to its "compressed imaginative power and artful presentation." In analyzing these works, and others, he draws parallels to other literary works, such as *King Lear*, and other literary figures, particularly Kafka and Camus. He describes this type of literature as "art for history's sake which is not historical art or fiction, but conceals the features of history behind an imaginative mask. . ." (p. 133)

Levin, Nora. *The Holocaust: The Destruction of European Jewry, 1933-1945*. Crowell. 1968. \$12.50. (paper, Schocken, \$8.95)

The first part of this historical account moves chronologically, detailing the Nazi program for the Jews and demonstrating its implementation. The second half is divided by countries and illustrates how the Nazi program was affected by individual governments and degrees of anti-Semitism, from Scandinavia to Eastern Europe, Greece, Italy and France. She emphasizes the resistance of the Jews, rejecting the statements of others with regard to their passivity, and discusses the rescuers and the bystanders from other parts of the world, including the United States.

*Lustig, Arnold. *Darkness Casts No Shadows*. Inscape. 1976. (paper, Avon, \$1.75)

A summary of the plot could easily make this novel sound like typical "escape fiction." Rather than emphasizing the excitement of escape, however, the author painstakingly describes the moment by moment struggles of two young boys and the bitter memories that haunt them as they make a desperate stab at freedom. They have escaped from a transport, leaving a concentration camp, and probably on route to a death camp; they are trying to find their way "home," though only the reader seems to realize that such a place probably no longer exists.

Masters, Anthony. *The Summer That Bled*. St. Martin's. 1973. (paper, Pocket Books, \$1.65)

Hannah Senesh is one of the few women whose story has survived; she was a Hungarian Jew who emigrated to Palestine in 1935; in 1944 she joined a rescue mission that parachuted back into Hungary. Along with Hannah's story, Masters' book provides much historical background on both Hungary and Palestine during those years. The author quotes extensively from Hannah's diary, which is also available to the reader who prefers a more personal account. (*Hannah Senesh: Her Life and Her Diary*, Vallentine, London, 1971).

Morse, Arthur D. *While Six Million Died: A Chronicle of American Apathy*. Paper, Hart, \$4.95.

In his introduction the author states, "If genocide is to be prevented in the future, we must understand how it happened in the past—not only in terms of the killers and the killed but of the bystanders." Much of the literature of this period echoes the statement that the Holocaust could not have happened if the world had not stood by and let it happen—that it did not happen in Denmark is a case in point. Mr. Morse documents what was and was not done by the American government from 1933 to the end of the war, quoting extensively from official documents.

*Rhodes, Anthony. *Propaganda — The Art of Persuasion: World War II*. Chelsea House. 1976. \$30.00.

Joseph Goebbels said, "Nothing is easier than leading the people on a leash. I just hold up a campaign poster and they jump through it." This book is a catalog of posters, from Germany, Italy, Great Britain, the United States, Russia and Japan. The text deals with political propaganda and its uses, in films, art, literature, music, and the theatre, in addition to posters. The text is minimal, though, in comparison with the many reproductions of posters, leaflets, stamps and magazine covers. Students and teachers alike will find that this volume adds a further dimension to the understanding of the uses and effects of propaganda, and the visual impact of the illustrations makes the book worth its price.

Rubenstein, Richard L. *The Cunning of History: The Holocaust and the American Future*. Harper. 1975. (paper, Harper, \$2.95)

This brief volume is an attempt to put the Holocaust in historical perspective; the author places the Holocaust on a continuum that begins in Judeo-Christian tradition, continues to slavery and culminates in twentieth-century bureaucracy. This is not really a book about the Holocaust, but a re-interpretation of the meaning of Auschwitz, sometimes controversial, always thought-provoking.

Sachs, Nelly. *O the Chimneys*. Farrar. 1967. \$7.50.

Nelly Sachs was a German Jew who fled to Sweden in 1940. She said that all she had left was language, and she used her last possession to create, in poetry, a testimonial to her people. The poems are full of grief, pain and death, but they also reflect love, hope and a deep, abiding faith. The author's strong background in Jewish literary and religious tradition is evident throughout, especially in "Eli," a mystery play included in this volume. The poems are printed in both German and English; a second volume of her poetry, *The Seeker*, was published in 1970.

Schwarz-Bart, Andre. *The Last of the Just*. Paper, Bantam, \$1.95.

The cover of the paperback edition describes this as "the epic novel of the Jewish experience," and, for once, the publishers did not exaggerate. Based on the traditional Jewish legend of the thirty-six just men, the author traces the Levy family from Rabbi Yom Tov Levy in the Middle Ages to young Ernie Levy, who perished at Auschwitz, the last of the just. The book does for adults what *A Boy of Old Prague* does for children, and more; it chronicles 800 years of Jewish history in the story of one family. So it was for millions; in the author's words, "I can't help thinking that Ernie Levy, dead six million times, is still alive somewhere. . ."

*Suhl Yuri. *They Fought Back. The Story of the Jewish Resistance in Nazi Europe*. Schocken. 1975. \$10.95. (paper, Schocken, \$4.95)

Yuri Suhl has written several of the selections in this anthology himself, and some were written by historians specializing in this area. The rest were written by survivors and witnesses, including at least one selection taken from the notes of a resistance-fighter executed by the Nazis. In his introduction, Suhl states his purpose in collecting this material: "The full dramatic story of Jewish resistance to Nazism during World War II has yet to be told, and the need for telling it is now more compelling than ever, not only to set the record down but also to set it straight." Most of the selections are brief and many could be read by students.

Tournier, Michel. *The Ogre*. Doubleday. 1972. \$7.95. (paper, Dell, \$1.50)

This prize-winning French novel has been described

as a "magnificent fairy tale." In a skillful blend of history and myth, the author relates the bizarre odyssey of a French garage mechanic turned soldier who is captured by the Germans and becomes, in an ironic turn of events, chief assistant at a Nazi military school. The book is rich in symbolism; it is an allegory linked with the legends of St. Christopher, The Erl King, and ultimately, the Apocalypse. It is a literary masterpiece, a revelation of profound truths and pathological perversions of truth.

Wiesel, Elie. *Night*. Hill and Wang. 1960. \$3.00. (paper, Avon, \$1.50)

Elie Wiesel is probably the most well-known of all the writers on the Holocaust. He was born in Hungary in 1928; he and his family were deported to the concentration camps, where his parents and younger sister died. *Night*, his first book, is a memoir of those experiences; it is the story of a teen-age boy caught in a nightmare. Because of the author's masterful style and imagery it reads like a novel, but conveys more reality than history. In *The Holocaust and the Literary Imagination*, Langer says that this slim volume "drew this portion of history into the unlimited aspirations of literary art, and gave it a resonance and universality which only imaginative literature could achieve."

THE GHETTOS

Grossman, Mendel. *With a Camera in the Ghetto*. Schocken. 1977. \$12.95.

Only one Jewish photographer succeeded in getting a camera into the ghetto—the ghetto was Lodz, Poland, and the photographer was Mendel Grossman. The pictures delineate the lives of the people during the years 1941 and 1942. The text includes the first English translations of portions of *The Chronicle of the Lodz Ghetto*. For many, the visual impact of a photograph is more effective than thousands of words, and for them this book will convey all the agony of the Holocaust.

Hersey, John. *The Wall*. Modern Library. 1950. \$5.95. (paper, Bantam, \$2.25)

The wall in the title is the wall constructed around the Warsaw Ghetto; the novel is pure fiction, historical only in the broadest sense. Sometimes, however, an imaginative work can re-create the experiences of history in a more vivid way than historical fact alone can ever do. The book is written in the form of a journal, supposedly from documents found buried in the Ghetto after the war. In those buried notes, Noah Levinson has recorded, day by day, the lives of his friends and neighbors. The journal begins shortly after the invasion and describes, in very personal terms, the creation of the Ghetto and its effect on the lives of the people forced to live within the wall.

Kaplan, Chaim. *The Warsaw Diary of Chaim A. Kaplan*. Translated and edited by Abraham I. Katsh. Paper, Collier. 1973. \$2.95.

Originally published in English in 1965 under the title *Scroll of Agony*, this edition includes entries that were not available then. Kaplan was a scholar, an educator, and a habitual diarist, fifty-nine years old when the Nazis invaded Poland. This portion of his diaries, from September 1, 1939 to August 4, 1942 (his final entry), were among others smuggled out of the Ghetto before its destruction, to a member of the Polish underground. The latter gave some of the diaries to Professor Ber Mark and brought others with him when he emigrated to the United States in 1962. These, in turn, were sold to the editor of this book and made up the text of the first edition; Katsh later dis-

covered that missing entries from 1940 and 1941 were at the Jewish Historical Institute in Warsaw, and they were added to the new edition. Kaplan himself is believed to have died at Treblinka in late 1942 or early 1943.

Lustig, Arnost. *Night and Hope*. Inscape. 1976. \$8.95. (paper, Avon, \$1.85)

These short stories are from the Prague Ghetto, a way station to Terezin Concentration Camp. The first story is about a man who had escaped capture when the Jews were rounded up and herded into the Ghetto, but who then climbs the wall into the Ghetto to escape the desperate fear and loneliness of the "free" side of the wall. Three of the seven stories in this collection are about children or adolescents, including one brief but poignant love story.

Mark, Ber. *Uprising in the Warsaw Ghetto*. Schocken, 1975. \$11.00. (paper, Schocken, \$3.45)

Professor Ber Mark was a renowned historical scholar and one of the founders of the Jewish Historical Institute in Warsaw. In the first half of this volume he reconstructs the uprising from its beginning on April 19, 1943 through August, 1944 when the last known individuals were still living in underground caves in the Ghetto. Part II is made up of documents related to the uprising—reports from the underground and other Jewish organizations, and documents from the German and Polish governments.

Ringelblum, Emmanuel. *Notes from the Warsaw Ghetto: The Journal of Emmanuel Ringelblum*. McGraw-Hill, 1958. (paper, Schocken, \$4.95)

Ringelblum was the archivist of the Warsaw Ghetto, thirty-nine years old at the time of the invasion and already a promising historian and author. As a social historian, he saw the importance of collecting documentary materials; with a trained staff, he accumulated information and kept detailed personal notes until he was smuggled out of the Ghetto just before the uprising in 1943. He was executed in 1944, but the archives and notes had been buried under the ruins of the Ghetto, in two sections. The first section was located in 1946; the second, including Ringelblum's notes, was uncovered in 1950.

Uris, Leon. *Mila 18*. Doubleday. 1961. \$6.95. (paper, Bantam, \$1.95)

Historically, Mila 18 was the address of the headquarters of the underground movement within the Warsaw Ghetto. This novel, loosely based on historical fact, is a stirring account of the resistance activities within the Ghetto. It opens just before the German invasion and describes the atmosphere in the country, particularly in relation to the Jews, an atmosphere that helped to make the creation, and later the destruction, of the Ghetto possible. The fictional characters depicted here had many parallels in history, as documented in the selections in the anthologies listed in this bibliography, and in the scholarly works of Professor Ber Mark; this novel translates those historical truths into personal terms.

THE CONCENTRATION CAMPS

Bettelheim, Bruno. *The Informed Heart*. Free Press. 1960. \$7.95. (paper, Avon, \$1.95)

The sub-title of this book is *Autonomy in a Mass Age*, and in it Dr. Bettelheim explores many aspects of human behavior in modern mass society, especially in extreme situations. Dr. Bettelheim was in Buchenwald and Dachau, and he writes about his experiences and observations there, particularly about the passivity of the prisoners. This is a detailed, scholarly work and the material on the concentration camps occupies only a portion of it; the reader may prefer an excerpt which

appears in *Out of the Whirlwind: A Reader of Holocaust Literature* by Albert Friedlander. (Doubleday, \$9.95; paper, Schocken, \$7.50)

Bor, Josef. *The Terezin Requiem*. Knopf, 1963. (paper, Avon, \$1.95)

This is the inspiring story of Raphael Schacter, a young orchestra conductor imprisoned in the Terezin Concentration Camp. Schacter was determined to perform Verdi's *Requiem* at the camp, feeling that it captured both the fate and the hope of his people; battling against disease, death and transport trains, he struggled to assemble his musicians. He finally succeeded in performing the *Requiem*, not only for his fellow prisoners, but before a Nazi audience that included Adolf Eichmann. Bor's story of this remarkable man is brief and moving, written as a tribute to Schacter and the other artists of Terezin by a man who was himself a survivor of that camp.

Borowski, Tadeusz. *This Way to The Gas, Ladies and Gentlemen*. Viking. 1967. (paper, Penguin, \$2.95)

Borowski was born in the Ukraine, moved with his family to Warsaw when he was ten. At twenty, he published his first volume of poetry, through an underground press in Nazi-occupied Warsaw. He was arrested, and spent two years in Auschwitz and Dachau. He began writing again after the liberation; his best works, from which these stories are taken, were published in 1948. In 1951, at the age of 29, Borowski committed suicide. He is perhaps the only writer to get into the minds of the participants in, and witnesses to, the atrocities committed in the camps. He writes, not of events and experiences, but of morality, of what people did in order to survive. These remarkable, powerful and painful stories lend understanding to the issues of corruption, apathy and above all to the hope that led the victim to take his few remaining possessions with him to the gas chamber.

Delbo, Charlotte. *None of Us Shall Return*. (Beacon, paper, \$3.95)

The author is French, a survivor of Auschwitz; this is the first of three volumes, but the only one thus far in English. She describes her experiences in a way that takes the reader, not only inside Auschwitz, but inside the prisoner herself. Her poetic prose and visual images are unsurpassed in Holocaust literature.

Des Pres, Terence. *The Survivor: An Anatomy of Life in the Death Camps*. Oxford. 1976. \$10.00. (paper, Pocket Books, \$1.95)

Des Pres has made an extensive search through the literature of the survivor, investigating the capacity of men and women to maintain their humanity in times of extremity. His questions are "addressed not to the fact that so many died, but to the fact that some survived." He says that he is not interested in the concentration camps themselves, "but rather with the people who suffered those places... an experience such as theirs cannot be understood apart from its context." Both Des Pres' approach and his conclusions differ radically from Bettelheim's.

Frankl, Viktor. *Man's Search for Meaning*. Beacon. 1959. \$5.95. (paper, Simon & Schuster, \$1.95)

The book is sub-titled "an introduction to logotherapy," which is the author's term for existential analysis. Dr. Frankl is a psychiatrist who was a prisoner in a concentration camp, and his theories are based on his own experiences. Part One of the book, which makes up more than one-half its total length is entitled "Experiences in a Concentration Camp". He does not intend to describe life in the camps, but rather how that life was reflected in the mind of the prisoner. He discusses the apathy, humor,

curiosity and hope, for example, in order to explain why and how people maintain the will to live in such unlivable circumstances.

Leitner, Isabella. *Fragments of Isabella: A Memoir of Auschwitz*. Crowell, 1978. \$7.95.

The author was a Hungarian Jew, born Isabella Katz, one of six children, and in her teens when the transport left for Auschwitz with all her family aboard except her father, who was in America trying to obtain immigration papers for the others. This brief but intensely moving document is more a memorial than a memoir; a memorial to her mother, who through her life and in her death, left such a legacy of love and hope and faith in the ultimate triumph of humanity over inhumanity, that her children were able to find the strength and the determination to survive. This slim book is a monument to the human spirit.

Levi, Primo. *Survival in Auschwitz*. Orion Press, 1959. (paper, Collier, \$1.50)

Primo Levi was an Italian Jew, captured in December of 1943; he was among those still at Auschwitz when the Russian liberators arrived. He provides documentary evidence of the life at Auschwitz, in terms of both outward activities and inner reactions. He speaks of the destruction of the personality, which he sees as more dangerous than the physical discomfort, and the desperate aloneness in the struggle to survive. One of the most interesting sections of his story is the description of life in the camp just before the liberation, when the guards and all the relatively healthy prisoners were gone, and only those not capable of travelling were left.

Wander, Fred. *The Seventh Well*. (paper, International Publishers, 1976. \$1.95)

This collection of short stories is set in Buchenwald Concentration Camp, written by a Viennese survivor. Most of the stories are profiles of men that the author met in the camp; all are excellent, but one surpasses the rest. It is a three page story called "Bread", and in it the author paints a verbal picture of the importance of bread to the prisoners that enables the reader to see and taste it. A good companion piece to this would be Charlotte De'Bo's passage on thirst.

NAZI EDUCATION

Mann, Erika. *School for Barbarians*. Modern Age, 1938. OP

Erika Mann was the daughter of Thomas Mann; the entire Mann family left Germany shortly after Hitler's rise to power. In his introduction to his daughter's book, Thomas Mann says that the reader will see "a comprehensive and fully informed portrayal of the totalitarian state" through this study of education in Germany. The book is not an objective documentation of the facts, although the facts are there; it is a personal statement about the effects of those fundamental changes on the people and the culture of the country she loves, and her faith that the people will one day regain the "sense of justice and humanity (that) is being stolen from them."

Ziemer, Gregor. *Education for Death: The Making of a Nazi*. Octagon, 1972. \$11.00.

The author of this volume was president of an American school in Germany before the war; as such, he received permission from the German authorities to visit their schools. When he returned to the United States he wrote this book describing in detail the Nazi educational system, from pre-school to the university. Originally published in 1941, the author concludes with a plea to American educators to demonstrate that "education for life is more worthy of survival than Hitler's education for death".

HITLER AND NAZISM

Bullock, Alan. *Hitler: A Study in Tyranny*. Harper, 1964. \$12.50. (paper, Harper, \$5.75)

There are numerous books about Hitler, some portraying him as a madman, some even claiming that he was unaware of many of the atrocities committed in his name; one historian has stated that the fascination with Hitler may be a way of avoiding the horrors of the Holocaust, a way of shifting the focus from things too painful to pursue. Hitler certainly cannot be ignored in a study of the Holocaust, however, and Bullock's book is probably the best for the reader who wants to put the Holocaust into historical context in terms of German history. The author shows clearly the relationship between Hitler and the Nazi Party, and traces the roots of Nazism and many of its policies back to the Wiener Republic.

Speer, Albert. *Inside the Third Reich*. Macmillan, 1970. \$12.50. (paper, Avon, \$2.25)

Albert Speer was a Nazi Minister, the only Nazi to admit guilt at the Nuremberg trials. He joined the Nazi Party in 1939, and his book traces the rise of Hitler and the Party as well as his own involvement. Speer wrote most of this book in prison, where he served a twenty-year sentence as a result of his conviction at Nuremberg. He waived the right to appeal and served his full term; he was released in 1966, but in his own words, the account of atrocity that he heard at the trial "has outlasted the verdict of the court."

THE ARMENIAN GENOCIDE

Arlen, Michael. *Passage to Ararat*. Farrar, 1975. \$8.95. (paper, Ballantine, \$1.75)

Michael Arlen's father was Armenian, but he seldom spoke of his country or his people. In an effort to discover his own roots, the author set out to learn what it meant to be an Armenian. He read Armenian history, traveled to the land that once was Armenia, and talked with people of Armenian extraction. Gradually, he pieced together what seemed to be the forgotten story of the Armenian genocide. The result is an autobiography which personalizes the fate of an entire people and presents a little known period of history in a highly readable manner.

Morgenthau, Henry. *Ambassador Morgenthau's Story*. Paper, New Age Publishers, 1975, no price listed.

Henry Morgenthau was the U.S. Ambassador to Turkey from 1913 to 1916. This book was first published in 1919; in it the Ambassador chronicles the war years, with the emphasis on the role of the German government in Turkey, as well as giving a first-hand report of the destruction of the Armenians. He describes his own attempts, as representative of the American government, to intervene on behalf of the Armenian people, and the Turkish response to his efforts.

Werfel, Franz. *The Forty Days of Musa Dagh*. Viking, 1934. OP

This is truly an epic novel, over 800 pages long and unfortunately out of print. The author, in a note at the beginning of the book, states that he was inspired to write it after seeing a group of refugee children in Damascus in 1929. It is the story of one group of Armenian villagers and their struggle to resist the Turks. Musa Dagh means "Mountain of Moses"; it was at the summit of this mountain that Armenians from seven surrounding villages took their final stand against the Turkish army, and they survived there for forty days. Their valiant but futile struggle is laboriously recounted in an outstanding novel that can still be found in some public libraries. According to one expert in this area, several attempts have been made to film this story, but have been stopped by pressure from

the Turkish government, who still have not acknowledged that any genocide ever took place.

GERMAN CULTURE

No study of the Holocaust, or of any other example of man's inhumanity, could be called comprehensive if it focused its attention solely on the victim. Neither is it enough to study the leaders, whether they are dismissed as maniacs or analyzed in terms of strategy, propaganda campaigns and military techniques. In order to understand what happened in Germany in the 1930's, it is necessary to take a careful look at the culture then and in the preceding decade, less from the aspect of scholarly historical research than from looking at the real lives of real people. As Otto Friedrich states in the work listed below, "The desire to live one's life as best one can, to do one's work and raise one's own children, is not a contemptible emotion. And to understand the ordinary Berliner in 1933, one can only try to imagine what one might do himself in a similar situation."

The study of German culture is twofold: the dictionary defines "culture" in two ways—the intellectual and artistic expression of a society, and the social behavior characteristic of a people. The titles listed below explore both aspects of German culture, that of the ordinary citizen and that of the academic and artistic community. Some of them simply describe life in the twenties and thirties, some examine the dynamics between that life and the rise of Nazism, and a few go beyond to attempt to find causes, cures and conclusions. In the last area, William Sheridan Allen's final paragraph contains valuable words for all who seek to understand what happened in Germany: "Each group saw one or the other side of Nazism, but none saw it in its full hideousness. . . . The problem of Nazism was primarily a problem of perception. In this respect Thalburg's difficulties and Thalburg's fate are likely to be shared by other men in other towns under similar circumstances. The remedy will not be easily found."

Allen, William Sheridan. *The Nazi Seizure of Power: The Experience of a Single German Town, 1930-1945*. Quadrangle. 1965. \$6.95. (paper, New Viewpoints, \$2.95)

Thirty years after the events described in the book, Dr. Allen went to a small town in Germany in an attempt to reconstruct the climate that existed there in the years immediately preceding and following Hitler's rise to power. The name of the town (called Thalburg in the book), and the names of specific people were changed in this published version of Allen's doctoral dissertation. While he admits that the town was by no means average, his detailed documentation of the causes and effects of Nazism in one community is an illuminating microcosm in the study of totalitarianism.

Friedrich, Otto. *Before the Deluge: A Portrait of Berlin in the 1920's*. Harper, 1972. \$12.50. (paper, Avon, \$1.95)

This portrait of Berlin is not, like the Allen book, a work of detailed historical research. It could almost be called nostalgia—its pages teem with names still well-known in artistic and intellectual circles: Rudolph Serkin, Albert Einstein, Arthur Koestler, the Bauhaus school of art, and many more—artists, musicians, playwrights, film-makers and film stars. Interwoven with accounts and anecdotes of this part of Berlin society in the twenties and early thirties is an account of the rise of Nazism and its effect on the nation in general and the artistic and intellectual community in particular.

Gay, Peter. *Weimar Culture: the Outsider as Insider*. (paper, Harper, \$3.95.)

Peter Gay was a German Jew exiled by Hitler who later became a member of the History Department at Columbia University; thus both by profession and background he is eminently qualified to write the story of Weimar culture. Like Friedrich's book, the focus is on artistic and intellectual Germany, but this is broader in scope and more scholarly in approach. There is also a stronger emphasis on the academic community, and on the parallel course of Weimar culture and Weimar politics.

Isherwood, Christopher. *The Berlin Stories*. (paper, New Directions, \$3.75.)

The author is an Englishman who spent four years in Berlin, from 1929-1933, where he went mainly to visit his old friend, W.H. Auden. While in Berlin he kept a detailed diary which later became the raw material for these stories, originally published separately between 1935 and 1939. One of the stories, "Sally Bowles" was later adapted by John van Druten into the play *I am a Camera*, which in turn, became the musical *Cabaret*. The stories are generally considered fiction, but could more factually be called dramatized memoirs, and as such contribute greatly to the social history of the period. In the introduction to the 1954 edition, the author describes his return to Berlin in 1952, and compares that Berlin with the one he knew.

Mann, Erika. *The Lights Go Down*. Farrar & Rinehart. 1940. OP

Erika Mann was the daughter of Thomas Mann and the wife of W.H. Auden, as well as an author and actress in her own right. She was part of the society that Friedrich and Gay described and that Isherwood became a part of through his friendship with Auden. This work, which could most appropriately be called a documentary novel, was published in 1940, after the Mann family had fled Germany; the paperback edition is subtitled "Middletown—Nazi version." The author paints a verbal portrait of a German town by telling of nine of its residents and one stranger passing through, stories of a middle class German town and the effect Nazism had on the lives of its people. Each episode is written as a short story, but the factual documentation of relevant historical facts is provided at the end of the book.

Mayer, Milton. *They Thought They Were Free: The Germans, 1933-1945*. U. of Chicago Press. 1955. \$13.50 (paper, \$3.45).

An American newsman of German-Jewish descent, the author spent a year in Germany after the war trying to find out "what the Nazi had been and how he got that way." In a German town he called Kronenberg, he met ten men, none "average" but all sufficiently different from one another to be representative—from baker to policeman to school teacher. He probes into the past with these men, seeking both historical fact and personal actions and reactions. In the latter part of the book he discusses the German people in general, based on the perspective of the preceding section, and concludes with several chapters on the postwar years.

Porter, Katherine Anne. *The Leaning Tower and other stories*. Harcourt. 1944. (paper, NAL, 95¢)

The title story in this collection is actually a novella rather than a short story, almost a hundred pages long. It is the story of a young American artist who visited Berlin in the winter of 1931-32. He had chosen Berlin because his closest childhood friend had been German and had painted vivid images of the glamor of that city. Charles' friend died, but the images remained and finally led him to Berlin; those images did not; however, seem to fit the Berlin that Charles found in 1931.

Tucholsky, Kurt. *Deutschland, Deutschland Über Alles*. U. of Massachusetts Press. 1972. \$12.50.

Tucholsky was a critic, novelist and satirist in Germany in the twenties and early thirties; he committed suicide in Sweden in 1935. This work was originally published in 1929 and is a collection of bitter satirical essays, poems and photographs on a variety of subjects, from the national economy and the Reichstag to fashion queens and the reason why mailboxes have to be ugly.

Wolfe, Thomas. *You Can't Go Home Again*. Chapter 38, "The Dark Messiah." Harper. 1945. \$10.95. (paper, Harper, \$1.95)

In the latter part of Thomas Wolfe's epic autobiographical novel, the protagonist, George Webber, goes to Germany to celebrate the publication of the German edition of his book. It is 1936, and his last visit to Germany had been in 1929. With the eyes of an outsider and the pen of a consummate writer, these few pages capsule the intrinsic nature of Nazi Germany.

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THE LEGACY OF THE HOLOCAUST

A Supplementary Reading List

"... these ashes would be indestructible and immutable, they would not burn up into nothingness because they themselves were remnants of fire. They would not freeze, but simply mingle with the snow and ice, never drying under the sun's hot glare because there's nothing more to dry out of ashes. No one living would ever be able to escape them; these ashes would be contained in the milk that will be drunk by babies yet unborn and in the breasts their mothers offer them; the ashes will linger in the flowers which grow out of them and in the pollen with which they will be fertilized by bees; they will be in the depths of the earth too, where rotted woodlands transform themselves into coal, and in the heights of heaven, where every human gaze, equipped with a telescope, encounters the invisible layers which envelop this wormy terrestrial apple of ours. These ashes will be contained in the breath and expression of every one of us and the next time anybody asks what the air he breathes is made of, he will have to think about these ashes; they will be contained in books which haven't yet been written and will be found in the remotest regions of the earth where no human foot has ever trod; no one will be able to get rid of them, for they will be the fond, nagging ashes of the dead who died in innocence."

Arnold Lustig, *A Prayer for Katerina Horovitzova*.

"So this story will not finish with some tomb to be visited in memoriam. For the smoke that rises from crematoriums obeys physical laws like any other: the particles come together and disperse according to the wind that propels them. The only pilgrimage, estimable reader, would be to look with sadness at a stormy sky now and then."

Andre Schwarz-Bart, *The Last of the Just*.

The Suggested Reading list was confined to books about certain historical events; it was limited in time and place. The effects of the Holocaust itself had no such limitations; people all over the world were effected, then and for many years to come. The books on this supplemental list are but a small sample of the wide-spread and continuing reverberations of the Holocaust. Some of these stories are set at the time of the war or soon after; others occur many years later, up to and including the present day. All of the books on the student's list, and all but two of those on the adult list, are fiction. The two non-fiction books, *New Lives* and *The Murderers Among Us*, are but examples of what could be a much longer list. As

with the Suggested Reading list, the aim here is to present a selective, rather than a comprehensive, bibliography.

STUDENTS

Bezdekova. *They Called Me Leni*. Bobs-Merrill. 1973. \$4.50.

Soon after the war, a little German girl discovers that she is really Czechoslovakian, abducted by the Germans and adopted by a German family.

Degens. *Transport 7-41-R*. Viking. 1974. \$5.95.

A thirteen-year-old girl, and an elderly couple who wish to die in their homeland, travel back to Germany after the war.

Forman. *My Enemy, My Brother*. Hawthorn. 1969. (paper, Scholastic, 75¢)

A young survivor of the Holocaust struggles with the moral issue of taking up arms to fight for the state of Israel.

Gottschalk. *In Search of Coffee Mountains*. Nelson. 1977. \$6.95.

The setting is a displaced persons camp where, even after the war is over, the struggle for survival still goes on.

Greene. *Summer of My German Soldier*. Dial. 1973. \$6.95. (paper, Bantam, \$1.50)

During the war, a young Jewish girl in the United States befriends a German prisoner-of-war.

Kerr. *Gentlehands*. Harper. 1978. \$6.95.

A teen-age boy, living in today's world, discovers his grandfather is suspected of having been a member of the Nazi SS.

Levoy. *Alan and Naomi*. Harper. 1977. \$6.95.

A young Jewish boy in New York City, in 1944, learns the meaning of both hatred and friendship, as he tries to help a refugee girl.

Tunis. *His Enemy, His Friend*. Morrow. 1967. \$6.00.

A former German soldier returns twenty years later to a town in France where he served during the occupation

TEACHERS

Kanfer. *The Eight Sin*. Random. 1978. \$8.95.

The Nazis persecuted gypsies as well as Jews; the main character in this magnificent novel is a gypsy who, as a child, survived the concentration camp, was adopted and brought to the United States, but lived the rest of his life in the shadow of his past.

Rabinowitz. *New Lives: Survivors of the Holocaust Living in America*. Knopf. 1976. \$8.95. (paper, Avon, \$2.25)

This is a mosaic based on interviews with survivors all over the country, as they talk about their experiences in the Nazi camps, and how they rebuilt their lives after the liberation.

Uhlman. *Reunion*. Farrar. 1977. \$6.95. (paper, Penguin, \$1.95)

A friendship between two boys—one Jewish, one Aryan—in Germany, in the early days of the Third Reich, is described in retrospect, as reflected on by the Jewish boy, now an adult and no longer in Germany.

Wiesel. *The Accident*. Hill and Wang. 1962. (paper, Avon, \$1.75)

A young man combats friends and doctors, fighting for the right to die, rather than continue to live with the horrors of the past.

Wiesel. *Dawn*. Hill and Wang. 1961. (paper, Avon, \$1.65)
A young survivor, now living in occupied Palestine, shifts from victim to executioner as he is ordered to kill a British hostage.

Wiesenthal. *The Murderers Among Us*. McGraw-Hill. 1967. (paper, Bantam, \$1.25)

Joseph Wechsberg has written a profile of Simon Wiesenthal, the best known of all the Nazi-hunters, which is interspersed with Wiesenthal's personal memoirs.

HUMAN BEHAVIOR

The purpose of this section is to provide some suggestions for teachers or students who would like to explore some of the moral issues raised in the study of the Holocaust. One of the basic issues raised is that of prejudice: to what extent would Hitler's "Final Solution" have succeeded if anti-Semitism had not already been deeply rooted in the society of Germany and Eastern Europe? What is prejudice, and who are its victims? Is it always directed against those who have a different racial or ethnic background, or is it sometimes enough just to be different in some way from those around you? What is it like to be a child who is different, rejected by peers for social or racial reasons, or even because of a physical or mental handicap? What is it like to be a victimizer, and why does it happen? Is it simply a matter of building yourself up by putting others down, or is it more complex than that? How strong and how deeply ingrained is a human being's capacity to inflict pain on another human being; are we all capable of such behavior, or is it a moral flaw present only in some of us? There are many such questions, and few simple answers; the books listed below may not provide any answers, but they will help the reader to address the questions.

AMERICAN HISTORY

Slavery in America:

There are many books available on slavery, but one of the best is *To Be a Slave*, by Julius Lester (Dial, 1968, \$5.95; paper, Dell, 75¢). It is a collection of memoirs of ex-slaves skillfully woven together to reveal both the way of life and the inner feelings of the slave.

Native Americans:

Again, there are a number of books available, but a personal favorite is a novel, *The Year of the Three-legged Deer*, by Eth Clifford (Houghton, 1971, \$4.95; paper, Dell, 95¢). It is based on an actual event in history, also the subject of an adult novel, *The Massacre at Fall Creek*, by Jessamyn West; it depicts the massacre of a friendly band of Indians and the first time an American history that a white man was actually put on trial for killing an Indian.

The Japanese Internment Camps:

Because relatively little material has been written for children on this subject, a more comprehensive annotated list is included.

Conrat. *Executive Order 9066: The Internment of 110,000 Japanese Americans*. California Historical Society. 1972. paper, \$4.95.

Executive Order 9066 was the order signed by President Roosevelt on February 19, 1942, which authorized the Secretary of War to remove Japanese-Americans from their homes on the West Coast. This book is a moving photographic essay which documents that action.

Houston. *Farewell to Manzanar*. Houghton. 1973. \$5.95. (paper, Bantam, \$1.50)

Jeanne Houston's maiden name was Wakatsuki, and this is the story of her childhood at Manzanar, an internment camp in California. Unlike the other books on this subject, Mrs. Houston continues her story to demonstrate the effect this internment has on their lives after they were allowed to return home. This is not actually a children's book, but the reading is not difficult.

Ishigo. *Lone Heart Mountain*. Japanese-American Citizens League. Los Angeles, California. 1972, no price given.

Estelle Ishigo was an American artist married to a Japanese-American and, at her request, interned with him at Lone Heart Mountain, Wyoming. This book and the sketches that illustrate it, were written at that time, describing her life there and the lives of those around her.

Means. *The Moved-Outers*. Houghton. 1945. \$3.25.

This was the first book written for young people about the internment camps; it is a slightly old-fashioned, romanticized teen-age novel, but the fact that it was written at all, in 1945, earns it a place on the shelves.

Takashima. *A Child in Prison Camp*. Tundra Books. 1971. \$7.95.

The child and the camp in his book are both Canadian, but otherwise the story is similar to those by Houston and Ishigo. It is retold in diary form and illustrated by Shizuye Takashima's paintings. Like Estelle Ishigo, she is an artist, and like Jeanne Wakatsuki, she spent her childhood years in an internment camp.

Uchida. *Journey to Topaz*. Scholastic. 1971. \$4.95.

Like the Means book, this is fiction, but the child is younger. The author bases her story on fact, however, as she and her family were among those incarcerated in the Relocation Center in Topaz, Utah.

AMERICA TODAY

The United States has many minorities, but few of them are well-represented in children's literature. One exception is the Black American; a number of fine black writers have been writing children's books in the last decade or so. Virginia Hamilton and Sharon Bell Mathis are among the best in this category. Ms. Mathis' sensitive portrayal of a young black girl in *Listen For the Fig Tree* is an example as is Ms. Hamilton's equally masterful characterization of a girl with mixed Black and Indian background in *Arilla Sundown*.

There are also books about Black Americans written by white authors, especially addressing black/white issues, as in John Neufeld's *Edgar Allen*, the story of a white family who adopts a black child. Child psychologist Robert Coles has written two books about school desegregation, *Dead End School* and *Saving Face*; the first story is told from the viewpoint of a black child bussed into a white school, and the child in the second is the son of a white policeman attending a newly integrated school.

HUMAN DIFFERENCES

The titles listed below are all about young people who find themselves out of the mainstream simply because they are different in some way from those around them.

Guy. *The Friends*.

A young West Indian girl tries to overcome her aversion to her friend's extreme poverty.

Hall. *Sticks and Stones.*

A boy's life is destroyed by gossip which accuses him of homosexuality.

Hamilton. *The Planet of Junior Brown.*

An overweight, overprotected prodigy and a homeless child of the streets try to help each other survive.

Holman. *Slakes's Limbo.*

A disturbed boy finds a refuge by living in a New York City subway.

Platt. *Hey Dummy.*

The taunting of peers and the outrage of parents threaten Alan's friendship with a mentally retarded boy.

Samuels. *Adam's Daughter.*

A teen-age girl enters the shaky world of the ex-con as she leaves family and friends to help her father re-adjust.

CONFORMITY AND CRUELTY

The books in this category are not pleasant to read. They are in the *Lord of the Flies* genre, and raise many of the same issues. They all deal with young people who inflict pain on others, sometimes deliberately, sometimes simply thoughtlessly. What separates the victims from the victimizers, and what motivates the latter? How far will a group follow its leader when the game turns serious, and how does an individual break away?

Butler. *The Butterfly Revolution.*

A group of boys at a summer camp stage a revolution.

Cormier. *The Chocolate War.*

One boy tries to hold out against a gang that terrorize a Catholic boy's school.

Crawford. *Bad Fall.*

A lonely boy becomes friends with a tough leader, whose 'dirty tricks' soon become more than a game.

Degans. *Game on Thatcher Island.*

An eleven-year-old is lured into joining a 'war game' which ends in terror.

Duncan. *Killing Mr. Griffin.*

A group of high schoolers try to disclaim responsibility when an attempt to frighten a teacher results in his death.

Fox. *How Many Miles to Babylon?*

Three older boys kidnap a ten-year-old runaway, to use him in their dog-stealing racket.

Zindel. *The Pigman.*

A lonely teen-age couple make friends with an old man, and then get caught up in circumstances that nearly destroy his home.

MYTH VS. REALITY: LITERATURE AS HISTORY

Many of the books mentioned in the overview are fiction, as are many of those on the following lists. Fiction is an extremely effective way of giving a personal touch to history; the experiences of one person or family are much easier to identify with than a straight recitation of facts and figures, especially for children. Fiction, however, can be used to convey reality or to perpetuate myth. The danger in most children's fiction is the authors' tendencies to gloss over the harsh aspects of an event and emphasize

more positive things—the victories and the heroes, rather than the defeats and the victims.

Take, for example, Marie McSwigan's book, *Snow Treasure*, originally published in 1942, during the war, and still popular with children today. The basis of the story is factual, the story of the smuggling of Norway's gold out of the country after the Nazi invasion. The children take the gold out on their sleds, right under the Nazi's eyes, and, as the story is written, it is a wonderful adventure. The children treat the whole thing as a game, swearing never to fail even if tortured, with the author using phrases such as "Michael's eyes shone with excitement." Even when one of the boys is captured, it seems only to set the scene for a daring rescue and escape.

Contrast this with the two boys in Arnost Lustig's *Darkness Casts No Shadows*, a novel written for adults. There may be no factual basis for this story at all, but it conveys a sense of reality that the other book, though based on solid facts, fails to do. Here are children who struggle painstakingly through a forest for hours, without food or water, only to find they have travelled in a circle and are back where they started. Here is a child who remembers his father's death in the concentration camp, and remembers hoping that his mother had died too, that he would not see her "among those frail, naked, barefoot women, picking their way through the October mud and stones and snow..." This child describes his terrible feeling of loneliness and desperation as "feeling you're in your own way, just by being alive..."

A book like this may be fiction, but it is still reality, whereas a book like *Snow Treasure*, though based on fact, is the perpetuation of a myth, or perhaps a fairy tale, that begins "once upon a time" and ends "happily ever after." Fortunately, not all children's books are as blatantly romanticized as this one, but neither do many of them truthfully present reality, either. They present only a small piece of the picture, usually one of the more pleasant pieces; their only value as history is to broaden the perspectives of a reader who already has some background knowledge of the historical facts. Without this background, they would present only a distorted view; with it, they can widen the scope of a reader's knowledge.

The following list is presented because most of the books on it are already on the shelves of many libraries; they are found on a number of recommended reading lists, and many are highly recommended in library review journals and catalogs. The intent of listing them here is to put them into historical perspective, to alert the potential readers to the inherent danger of reading only these titles and assuming that they understand history.

No attempt will be made here to describe the plots of individual books; that information is available in other sources. Neither are individual annotations needed in most cases; within a given category, the titles generally have the same strengths or weaknesses. Individual titles are mentioned only when they differ in some significant respect from others in the same category. Several of the titles are personal narratives, classified as non-fiction in some libraries, but the criteria for historical fiction should also be applied to autobiography. For the purpose of this bibliography, only books relating to the period of the second World War and the Holocaust are included, although the same principles would hold true of all historical fiction.

Stories of Escape or Hiding:

Escape stories always make good reading, and all of these are well-written; without the background provided by the Meltzer book, however, they simply do not tell the story. The realities of what the Jews were running from are not there, in many cases because the story is told from a child's point of view, and the child did not really

understand what was happening. The reader with the proper historical background can learn much by seeing events through the eyes of a child, but these books have limitation.

Hautzig. *The Endless Steppe: Growing Up in Siberia.*
Holm. *North to Freedom.*
Levitin. *Journey to America.*
Reiss. *The Upstairs Room.*
Sachs. *A Pocketful of Seeds.*
Serrailier. *The Silver Sword.*
Sommerich. *Miriam.*
Wojciechowska. *Till the Break of Day.*

Stories of the Resistance:

These are fine books that should be used with the most caution and looked at with the most critical eye. They are glorious adventure stories, and the war was an exciting, almost exhilarating time to be alive. Many of them could have been written about any war—the war is merely a good setting for a story. The facts are frequently incidental; the second World War was a period of history that provides an excellent background for an adventure story. It creates wonderful heroes, fighting valiantly to save the "poor Jew", lends itself to marvelous background settings of mountains and fjords, provides many varieties of plot—spying, sabotage, smuggling, hiding, escape, and rescue—all the trappings that children too often associate with war.

Benchley. *Bright Candles.*
Bernhardsen. *Fight in the Mountains.*
Bishop. *Twenty and Ten.*
Cowan. *Children of the Resistance.*
Levin. *Star of Danger.*
McKown. *Patriot of the Underground.*
McSwiger. *Snow Treasure.*

Shemin. *The Empty Moat.*
Van Stockum. *The Winged Watchman.*
Wuorio. *Code: Polonaise.*
Wuorio. *To Fight in Silence.*

Other Stories:

These books all describe the war through the eyes of non-Jewish children in various parts of Europe, and they do contribute to the literature on the subject by showing the enormous scope of the war and its effects. *The Borrowed House* reveals the way many people personally handled the Jewish persecutions—they simply refused to believe it was happening. They didn't believe the awful rumors about camps and exterminations—"Hitler wouldn't do that." This book also breaks the stereotype of the German soldier as depicted in most children's books, and shows that not all Germans were alike—they were people, too; some better, some worse, than others. In *Fly Away Home*, the war is almost incidental. This novel received a starred review in *Booklist*, was included in *School Library Journal's Best Books of 1975*, and in their most recent edition of *Growing Up With Books. Best Books of 1975* says, "Fine and familiar growing-up fare with one difference—the backdrop is Vienna during the last gasp of World War II." That the Holocaust should believe it was happening. They didn't believe the awful rumors about camps and exterminations—"Hitler

Cooper. *Dawn of Fear.*
Haar. *Boris.*
Haugaard. *The Little Fishes.*
Nostlinger. *Fly Away Home.*
Ryss. *Search Behind the Lines.*
Van Stockum. *The Borrowed House.*
Walsh. *Fireweed.*
Zei. *Petro's War.*

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FILMOGRAPHY

The filmography was prepared by Sharon P. Rivo, Director of the Jewish Media Service, Lown Building, Brandeis University, Waltham, MA 02154 with the assistance of Mimi Krant, Researcher and Amy Kronish. Margot Stern Strom and William S. Parsons in conjunction with Dr. Henry Zabierek and Margaret Drew and the Title IV Part C project staff contributed to the preparation of this document.

AN OVERVIEW

This filmography has been prepared to accompany the Junior High curriculum "Facing History and Ourselves: Holocaust and Human Behavior" developed by Margot Stern Strom and William S. Parsons. In the teaching of this difficult topic, audio-visual materials play an unusually important role because the Nazis meticulously documented their acts of banality with the most advanced techniques of photography and cinematography. Never before has human history been so graphically recorded for posterity, thus affording students of today an almost first hand view of this terrible chapter in human behavior.

All of the items recommended have been carefully selected to augment specific themes and lesson plans. Each item should be previewed together with other teachers, select students, and parents. Needless to say, all materials should be accompanied by appropriate reading materials, simulation games, guest speakers, and other relevant activities. Be careful to clearly differentiate between those items which are fiction and those which are historically accurate and based on fact.

After careful testing of these materials in the classroom together with a detailed analysis of the developmental level of Junior High students, it is strongly recommended that certain materials be restricted in their use with 13 and 14 year olds. Some materials are simply too difficult or too sophisticated for this age group, but are excellent teacher training tools. Others are too difficult to watch and will unnecessarily shock young children. Other materials, if used alone—not as part of a total curriculum—may distort the pages of history or place undue emphasis on specific aspects of the story. Recommended usage for each item is included with the synopsis of the films.

A few general restrictions should be emphasized here. Films that contain the stark documentary footage of the brutality of the Holocaust such as *Genocide* and *Night and Fog* should probably not be used with Junior High students but are invaluable as resources for teacher training. Some sensitive students may be traumatized by the brutality. Others at this age level are not sufficiently mature to handle the nudity, with the result that viewing this footage may divert the focus of the lesson. If the total curriculum is successful, the students will continue to

seek out materials on the topic and will see these films when they are older and better able to deal with them. In addition, it is highly recommended that this type of material not be used as an isolated item in another curriculum or alone as a special event, even at the high school level. The topic is too important and too complex to be dealt with in one session.

Although the materials recommended have been drawn from hundreds of available items, it is important to point out one major area where there is understandably a paucity of visual materials—that of the individual responses and resistance to the persecutions.

The Nazis did not photograph this vitally important aspect. There are no photographs in the captured archives of a mother's valiant efforts to feed her young, of a guard leaving a daily piece of bread for a prisoner, or of a father who chose to stay with his family in order to try to protect them. The individual human responses which comprise the major resistance to the unbelievable evil are simply not available in visual materials. This gap must be recognized and augmented by other materials.

The available visual materials actually fall into three categories. First, materials specifically produced and designed to evoke discussion of moral questions. These items are short, provocative, sometimes allegorical, without narration or with minimum dialogue, sometimes obtuse and generally superb teaching tools if used correctly. Repeated viewings at intervals in the curriculum often elicit a variety of interesting responses. The second category of materials is the descriptive items—those documentaries that attempt to relate what actually happened. The third category are those materials which attempt to interpret what actually took place. These interpretations take various forms—some are pure fiction or dramatic presentations, others are simulations based on authentic materials, while others are personal statements or creative responses to the historical events.

It is important to keep one additional fact in mind in using any of these materials with 13 and 14 year old students—this generation has been raised in a world surrounded by electronic media. Their visual literacy is extremely sophisticated. With the one important exception noted above, media materials can play a unique role in teaching this difficult topic.

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MORAL DILEMMAS

AFTER THE FIRST

14 min., color, 1971, Rental \$17, Purchase \$185
Produced by: Franciscan Communications Center
Distributor: Teleketics, 1229 S. Santee Street, Los Angeles, CA 90015 (213) 748-8331

In this dramatization of a 12 year old boy being taken on his first hunting trip by his father, the boy enjoys learning to use the gun correctly on inanimate objects while pleasing his dad. Then the father kills a rabbit and urges the boy to kill another rabbit. The boy is visually upset; as he brings the dead animal to his father he mumbles "Is too enough?" and walks away. The father follows with "Wait up, I know how you feel. I felt that way once. You'll see, after the first time it gets easier."

This film is an excellent vehicle to begin discussion about individual decision making. The child's moral dilemma and his father's reaction provide good material to speculate about human behavior as well as the entire topic of killing. Superbly suited for Junior High and even High School students—more sophisticated audiences may find the dialogue transparent.

THE HANGMAN

12 min., color, 1964, Rental \$15, Purchase \$185
Produced and directed by: Les Goldman, narrated by Herschel Bernardi
Rental: Jewish Media Service, Brandeis University, Waltham, MA 02154 (617-899-7044)
Purchase: Contemporary Films/McGraw-Hill, Princeton Road, Hightstown, NJ 08520 (609-448-1700)

In this animated parable based on the poem by Maurice Ogden, the people of a town are condemned to being hung, one by one, by a mysterious stranger who erects a gallows in the town square. For each hanging, the remaining townspeople, in their fear, indifference or prejudice, find a rationale. But the hangman's rope is really intended for "he who serves me best:" the last survivor, he who has failed all along to raise his voice in protest and now shudders to find there is no one left to protest on his behalf.

With good teacher preparation, this abstract poem about evil can stimulate discussion on the variety of responses that individuals choose. The poem is complex with sophisticated symbolism and the themes are equally complex—individual's role in society, man's response to fear, the role of resistance, human frailty, and prejudice. This film should not be used alone and is most effective is shown several times after the students have begun to grapple with the various themes. More knowledgeable audiences will respond the best.

JOSEPH SCHULTZ

13 min., color, 1973, Rental \$17, Purchase \$185
Rental: Jewish Media Service, Brandeis University, Waltham, MA 02154 (617-899-7044)
Distributor: Wombat, Little Lake Glendale Road, P.O. Box 70, Ossining, NY 10562 (914-762-0011)

This is a dramatic reenactment of the true story of a German soldier who refuses to take part in a firing squad to execute a row of Yugoslavian peasants, intercut with authentic still photographs from the German archives. In the opening scenes, Schultz is indistinguishable from his fellow soldiers as they destroy a village. Suddenly he refuses to shoot the helpless victims, choosing to lay down his gun and become a victim instead of a killer.

This short superbly acted drama is a very provocative piece. Originally produced to relate to the Calley case, the film raises the issues of individual moral responsibility and man's ability to resist evil in a variety of ways; it also touches on the topics of obedience, patriotism, war and peer pressure. The lack of narration, the superior quality of the cinematography and the authenticity of the incident

make it a dynamic experience for the very sophisticated groups as well as Junior High students.

DEATH OF A PEASANT

10 min., color, 1972, Rental \$20, Purchase \$150
Distributor: Mass Media Ministries, 2116 N. Charles Street, Baltimore, MD 21218 (301-727-3270)

A Yugoslav partisan, fleeing from a Nazi firing squad, realizes he cannot escape. Rather than be killed by his enemies, he decides to choose his own manner of dying.

This effective and suspenseful little drama explores the right of man to decide one's own fate, even one's own way of dying. Although the film may be a little too obtuse for young audiences—the emphasis on an individual's power—even to resist evil in extreme ways is worth consideration, especially for teacher training and older audiences.

OBEDIENCE

45 min., black & white, 1962, Rental \$30
Distributor: NYU Film Library, 26 Washington Square, NY, NY 10003 (212-598-2251)

A documentary on the Milgram experiments at Yale which tested subjects' willingness to obey orders requiring them to inflict pain, in the form of a graduated series of electrical shocks on others. The "shock" device was a dummy and the "victims" actors. But not knowing this, more than half the subjects were willing to continue the "shocks" to the end of the test sequence, despite evidence that real harm had been done. The conclusion of the experiment is the disturbing possibility that every person is capable of carrying out even the most immoral of orders, provided they come from a sufficiently "respectable" authority.

Although the film is long and a static presentation, it illuminates the reasons people obey orders and the way the average citizen responds to authority—both essential topics to the study of holocaust. Excerpts can be used to stimulate abstract thinking on the process of decision making.

THE OTHER SIDE

10 min., black & white, 1966, Rental \$15, Purchase \$120
Distributor: Pyramid Films, Inc., Box 1048, Santa Monica, CA 90404

This short Dutch film is an allegorical portrayal of a collective attempt at resistance. We see long lines of people inching silently along the walls of a narrow, empty street, hands and faces to the walls of the buildings lining it. Suddenly, one man, then another, then a third breaks out into the street and is machine-gunned down by a hidden watchman. But, encouraged by their daring and by a pause in the shooting, the entire crowd soon follows suit and turns on the source of fire in open defiance—until a hail of bullets breaks the crowd's resolve.

Although the point is a bit obvious, the paradigm offered here, of the role of fear in enforcing compliance with evil, and the roles of individual courage and collective solidarity in facilitating resistance, can be useful with select groups. The pace of the film is too slow for some audiences, and the message may be too abstract for others, but it is an interesting presentation on a topic that should be discussed.

THE MAGICIAN

13 min., black & white, 1964, Rental \$12.50
Distributor: Mass Media Ministries, 2116 N. Charles St., Baltimore, MD 21218 (301-727-3270)

In this Polish-made allegory, a group of young boys walking along the beach are attracted to a carnival shooting gallery. A military officer in the guise of a magician entices them to use the rifles, trains them to shoot dolls, drills them in marching, and finally marches them off to war. The magician returns to his gallery to wait for the next group of children to pass by.

Although dated in style, the film illustrates how easy it is to teach even innocent children to kill. Originally made as an anti-fascist, anti-war film the piece is a good vehicle, especially with Junior High students, to discuss man's capacity for killing as well as the entire question of obedience.

SILENCES

12 min., color, rental \$15, purchase \$185

Distributor: Contemporary/McGraw Hill, Princeton Road, Hightstown, NJ 08520 (609-448-1700)

During World War II, a group of Yugoslavian peasants strip the bodies of a German patrol ambushed by partisans. Two peasants find one of the soldiers alive, and after hesitating, carry him away from the battle scene, only to be confronted by a small band of heavily armed partisans. One peasant flees in terror, but the other resolutely continues, painfully dragging the casualty along toward his village. When he arrives, the town is in flames, the Germans having retaliated by slaughtering his neighbors and relatives. In a sudden rage, he clubs the soldier to death, then realizing what he has done, falls to the ground in remorse.

This beautifully produced film is a powerful discussion starter on the topic of forgiveness and vengeance as responses to evil. The moral dilemma faced by peasants amid the carnage of war is an extreme case of more mundane conflicts faced by everyone.

AMBULANCE

15 min., black & white, Rental \$7

Distributor: Alden Films, Inc., 7820-20 Avenue, Brooklyn, NY 11214 (212-331-1045)

A group of children, together with their teacher, are slowly herded into an isolated area. They are loaded into an ambulance where they are entrapped and gassed.

This dramatization which has no narration and no dialogue, is nevertheless an emotional and dramatic presentation about the murder of innocent people. Although the viewer is not faced with any bloody acts or dead bodies the film raises the difficult question of mass murder very effectively for student groups. The only reservation is that the film is paced very slowly and some audiences may get restless.

VALUES AND MORALITY IN THE SCHOOL PROGRAM #5—TEACHING STRATEGIES FOR MORAL DEVELOPMENT

30 min., color, 1977

Distributor: Dave Bell Associates, Inc., 1011 North Cole Avenue, Hollywood, CA 90038 (213-466-6401)

Following a brief introduction on the six stages of moral reasoning, a teacher implements the ideas by presenting a lesson on the role of propaganda in the Nazi regime. The students actually participate in the model lesson.

An effective instructional film to use with teachers on values and morality.

DOCUMENTARIES

TRIUMPH OF THE WILL

120 min., black & white, 1334-36, German without subtitles, rental scaled according to use.

Distributor: Contemporary Films/McGraw-Hill, Princeton Road, Hightstown, NJ 08520 (609-448-1700)

This is the now famous propaganda documentary made by Leni Riefenstahl of the Nazi Party's 6th Annual Congress held in Nuremberg, September 4-10, 1934. The film was commissioned by Hitler to generate enthusiasm for the Nazi party among the German people and to demonstrate Hitler's strength to the world. The film opens with Hitler's arrival in Nuremberg by plane and chronologically documents the proceedings of The Congress. Party officials

present the basic principles of Nazi doctrine and Hitler addresses his servicemen, storm troopers and cheering German youth. Alternating with speeches are spectacular torchlight parades, and dazzlingly choreographed flag-waving, goosestepping demonstrations. The film ends with a charismatic address by Hitler.

Although this piece may be too long and too sophisticated for most Junior High students, it is an extremely important document because it provides a detailed view of Hitler and his brilliant manipulation of mass media. The film helps one to understand Hitler's image of himself as well as his policies, which he clearly articulates.

THE ARRIVAL OF HITLER

12 min., black & white, 1935, rental \$15, purchase \$165

Distributor: McMillan Audio Brandon, 34 MacQuesten Pkwy, South, Mt. Vernon, NY 10550 (914-664-5051)

This is the opening sequence of "Triumph of the Will." This segment includes the arrival of Hitler's plane through the clouds casting a giant shadow over the town, giving us a sense of the man's image of himself. Dramatic music accompanies the cheers and shouts of the crowds as Hitler's motorcade progresses through Nuremberg.

Recognizing the importance of the original film, this shortened version attempts to provide a teaching tool for the classroom. Unfortunately, one must sit through the longer version in order to get any real feeling for the charisma of Hitler, the power of the film and the support of the crowds. An excellent study guide accompanies this film.

THE LIFE THAT DISAPPEARED

16 min., black & white, 1971, rental \$15.

80 slides with accompanying cassette and teacher's guide.

Rental from: Jewish Media Service, Brandeis University, Lown Building, Waltham, MA 02154 (617-899-7044)

In the years immediately preceding the war, Roman Vishniac, the noted photographer, returned to his native Polish cities and villages to capture on film everyday Jewish life. He graphically depicts the hardships of discrimination, the stark fear of anti-Semitism, the difficulties of daily existence and the valiant attempt to keep alive a unique culture and religion.

The slides and audiotape compiled by Vishniac from his own materials provides an intimate glimpse of a world that literally disappeared. Although Vishniac's narration is heavily accented and therefore a little difficult to understand, the personal view of this world is invaluable in providing understanding of the time, place and the people.

LEST WE FORGET

17 min., black & white, 1976, Purchase \$75

140 slides with 2 cassettes

Distributor: Sue and Gerald Segelman, 916 Genesee Pk. Blvd., Rochester, NY 14619

This slide tape was a random selection of Holocaust photographs to provide visual materials to relate personal stories of youngsters during the Holocaust. The tales include the trauma of a young boy trying to help his brother while on a train to Auschwitz and a little girl being separated from her father while herded down a street.

Uninformed audiences, especially children, will empathize with these poignant accounts of the description of family life and the stark terror of the events. The slide tape can be edited so that the individual stories can be used independently to help personalize the overwhelming statistics. Knowledgeable audiences may be offended at the indiscriminate use of the visuals.

HITLER: ANATOMY OF A DICTATORSHIP

22 min., black & white, 1969, rental \$15, purchase \$175
Distributor: LCA, 1350 Avenue of the Americas, NY, NY 10019

Through the use of historical footage, this short film presents an overview of the rise of Hitler. The presentation seeks the answer to the question—How did Hitler rise to such power? The opening segment covers the economic and political climate of Germany after World War I.

This film is a cursory and at times inaccurate summary of the Nazi regime. It has the value of providing younger audiences a capsule history of the period and can augment a good history book, but it is important to make sure that the film is not allowed to stand alone.

GENOCIDE

52 min., 1975, color and black & white, rental \$40
Distributor: Anti-Defamation League of B'nai B'rith, 315 Lexington Avenue, New York, NY 10016
Series: World at War, produced by Thames TV narrated by Laurence Oliver

An explicit and complete chronological documentary of the methodical extermination of 6,000,000 Jews under Hitler, beginning with the racist theories and ending with his death. It includes all the important historical footage as well as interviews with camp survivors, former SS officers, a camp guard, and with Lord Avon, the British Foreign Secretary.

Although this film is painfully explicit in its summation of the Nazi regime and the dimensions of human brutality, it is the invaluable document for teachers and for mature audiences. The total magnitude of human suffering is captured by this accurate chronicle intercut with moving personal recollections from victims, victimizers, and the innocent bystanders. Even though the entire film is too honestly brutal to use with Junior High students, the first segment on the master race concept should be excerpted.

THE WARSAW GHETTO

51 min., black & white, 1966, rental \$35, purchase \$275, videotape purchase \$195
Distributor: Time-Life Multimedia, 100 Eisenhower Drive, Paramus, NJ 07652

This film, compiled from Nazi photographic records, shows the complete story of the Warsaw Ghetto, from its creation in 1940 to its destruction in 1943. Narrated by a survivor in heavily accented English, the film does include some difficult to view scenes of death and mass burials as starvation and suffering in the Ghetto increases. The film details daily life, the struggle to survive, the smuggling, the collaboration by some, the special persecution of religious Jews, the deportations and the resistance.

The film is a powerful and detailed documentation of one complete chapter of German barbarity. It provides a sense of the entire chronology of events in the treatment of the Jews under Nazi occupation, while actually covering the history of only one setting—the story of 600,000 Polish Jews. Most importantly, the film details how individuals carried out their own forms of resistance by praying in secret, educating their young, and fighting to maintain their human dignity throughout.

LET MY PEOPLE GO

54 min., black & white, 1965, rental \$5
Distributor: Alden Films, 7820 20th Avenue, Brooklyn, NY 11214

Originally produced as a television special, this film uses authentic footage to retell the story of The Holocaust and the building of Israel in the context of Jewish history as a whole. Included are materials prior to The Holocaust in Europe as well as the aftermath story of the refugees and the rebuilding of the state of Israel.

This is a beautiful and very emotional documentary of the

suffering of the Jewish people. The segments on The Holocaust are memorable and are very sensitively written. The film contains some explicit footage of the death camps and should be restricted to mature audiences.

THE LEGACY OF ANNE FRANK

29 min., color, 1968, Rental \$18, Purchase \$405
Series: The Eternal Light (NBC-TV)
Rental and Purchase: Contemporary Films/McGraw-Hill, Princeton, Rd., Hightstown, NJ 08520 (609-448-1700)

A television documentary, shot on location, including some historical footage and photographs, this film tells the story of the Frank family as part of the greater story of the 140,000 Jews who had been living in Holland at the time of the German occupation. Including also the story of the Dockworker's strike, the film is partly a tribute to those non-Jews who jeopardized their lives in an attempt to save Jews. A picture of Anne Frank as a young girl becomes clear through photographs and interviews with those who knew her during her school days.

This well-written documentary provides a sympathetic picture of Anne as a young girl with which young students can empathize.

RESISTANCE

18 min., 1976, purchase \$14
filmstrip with cassette and study guide, 85 frames
Distributor: Jewish Education Press, 426 W. 58th Street, NY, NY 10019
Produced by: New York Board of Jewish Education and YIVO

A factual overview of the incidents of armed resistance by the Jewish ghetto fighters and partisans during the Nazi killing of the Jews, this filmstrip uses detailed maps, pictures from the YIVO collection and songs.

The filmstrip deals only with incidents of armed resistance and does not attempt to analyze any of the incidents in depth, nor attempt to exaggerate the impact or significance of the approximately 50 cases. The piece does not attempt to deal with the larger topic of other forms of resistance. It has an excellent discussion guide as well as good maps and transcripts of survivors.

THE HOLOCAUST

2 sound filmstrips, 16 min. each, black & white, 1977, purchase only \$42.50
Distributor: Audio-Visual Narrative Arts, Inc., Box 9, Pleasantville, NY 10570

This filmstrip set makes extensive use of historical photographs. Part one, "Without Pity" is a presentation about the inhumanity of the Holocaust, using explicit stills, and quoting from diaries, poetry, and Nuremberg testimony as the narration. Part two, "Dream into Reality" is a philosophical attempt at analyzing the historical and cultural content in order to understand "how" and "why."

These two pieces are both well produced and can be used together or in separate lessons with the aid of an excellent teacher's guide. The first part sensitively presents the horrors, but the glimpses of hope amidst the despair in the camps can help students cope with the stark reality.

81st BLOW

120 min., 1975, Black & White
Distributor: Jewish Media Service, Brandeis University, Lown Building, Waltham, MA 02154 (617-899-7044)
(also available in a 90 minute version)

Using sound effects, quotes taken from the Eichmann trial and occasional songs, over historical footage and stills, the film is a chronological documentary story of the atrocities committed against the Jews, beginning in the

early 1930's. Produced by Holocaust survivors in Israel, the film is an attempt not to let anyone strike the final blow by not knowing, hearing, or believing the tale. The closing caption reads, "We believe every man in every generation must see himself as having been there."

This is an historical document, including all of the major events (some in rather long sequences) photographed by the Nazis themselves. Beginning with the early mass rallies, the film shows incidents of anti-Semitism, Kristallnacht, and the ship (St. Louis) which was not permitted entry at Havana. The film continues with early ultimatums against the Jews, the establishment of concentration camps, the closing-in of the Warsaw Ghetto, the starvation, the deportations, the death and suffering in the camps. The film is very long and the footage is very explicit, making such an authentic document footage difficult to watch.

SWASTIKA

(no narration-sync sound in German with English subtitles)

90 min., color and black & white, 1974, Rental \$75, or \$950 for 5 year lease

Distributor: RBC Films, 933 N. LaBrea Ave., Los Angeles, CA 90038 (213-874-5050)

Using Nazi-photographed materials, Phillippe Mora has put together a montage that presents the Nazi perspective of reality in 1933 through 1939. The film records Nazism's official face as revealed to the German people, including color home movies of Eva Braun and Hitler at a villa retreat. Hitler is presented as a human being who builds and draws together all of Germany.

This frightening documentary comprised entirely of carefully edited, authentic footage taken from newsreels, propaganda and home movies, can be dangerous if used alone or without proper adjuncts. The director has conspicuously eliminated any footage of the war years, glossing over the atrocities committed and the racist theories expounded by Hitler. If used carefully, the film can be used to understand how the German people saw Hitler and how average people are vulnerable to propaganda.

THE ARMENIAN CASE (alternatively titled *The Forgotten Genocide*)

43 min., color and black and white, 1975, Rental, Purchase \$150.00

Shorter version: 28 min., *The Forgotten Genocide*
Purchase: Atlantic Productions, Inc., 1252 LaGranada Drive, Thousand Oaks, CA 91360 (805-495-2790)

Rental: Armenian National Committee, 212 Stuart St., Boston, MA 02116 (617-426-8479)

Making use of historical footage, accounts by survivors, and ancient documents, this film is a well-documented introduction to the story of the Armenian people and the tragedy suffered by them at the hands of the Turks during 1915-1916.

Beautifully photographed with a good script and narration, this film can stand alone or can be effectively used to discuss the entire topic of genocide.

CALIFORNIA REICH

60 min., color, 1975, Rental \$100, Purchase \$600

Rental and Purchase: RBC, 933 N. LaBrea Ave., Los Angeles, CA 90038 (213-874-5050)

This film documentary is a series of vignettes, with no voice-over narration, depicting the activities and members of the American Nazi Party. Using quotations from blatantly racist speeches, interviews with members of the California units, vignettes of social gatherings; the film provides a close-up view of this phenomenon in America today.

Since the film does not try to impose a narrator's point of view, by allowing the footage to speak for itself, care

should be taken in using this film with young and uninformed audiences. For the informed, the material is shocking and an important addendum to Holocaust materials.

INTERPRETATIONS AND DRAMAS

NIGHT AND FOG

31 min., 1955, color and black & white, Rental \$25, French with English subtitles

Produced and Directed by: Alain Resnais

Rental: Alden Films, Inc., 7820-20th Ave. Brooklyn, NY 11214 (212-331-1045)

This film is a brutally graphic, and at the same time poetic, depiction of life and death in a Nazi extermination camp. It combines ghostly scenes of the abandoned camp today with Nazi and Allied film footage and stills. This historical footage includes the most explicit scenes of the Nazi atrocities and carnage committed against mankind. The film concludes with a subtle accusation against all who view the remaining evidence today and imagine the story to be a closed book.

This magnificent film is one of the world's great filmmaker's personal statement about the banality of evil in our time. The film is an emotional and intellectual experience which all teachers and parents should view. However, the acts of brutality are so graphically depicted that it is strongly recommended that the film not be shown to Junior High students, nor used alone without careful preparation and integration in a total curriculum.

THE JEWISH WIFE

28 min., color, 1971, Rental \$25

Starring Viveca Lindfors, based on a play by Berthold Brecht

Rental: Alden Films, Inc., 7820-20th Ave., Brooklyn, New York 11214 (212-331-1045)

This is a film version of Brecht's play, featuring Viveca Lindfors in the title role and Berthold Brecht himself as a kind of master-of-ceremonies, putting the play in the context of his own biography. The scene is Germany in the mid-1930's. To the sound of stormtroopers marching through the street and Hitler ranting over the radio, a quiet, middle-aged Jewish woman is preparing to leave her Aryan husband, her home and her native country forever. As she prepares, her thoughts, her fears and her dignity become apparent. Her Jewishness, it seems, has put her husband's career in jeopardy; but more than this, it has highlighted his basic indifference toward her and her fate.

This beautifully acted and photographed drama is as moving as it is provocative for sophisticated audiences. Literature and drama classes as well as women's groups will find the themes particularly relevant.

SIGHET, SIGHET

27 min., black & white, 1967

Distributor: Boston Public Library, 666 Boylston Street, Boston, MA (617-536-5400)

This is a television documentary of Eli Wiesel's return to the Hungarian town where he was born and from which his family was deported to the death camps. The camera slowly pans over the town and photos of happier days, as Wiesel reflects on what happened to the Jews in his town, "The town that had once been mine never was."

For those who have read Wiesel's important works and those well acquainted with the facts of The Holocaust, Wiesel provides a melancholy, wistful and emotional personal reflection. The film is not useful for younger audiences or the uninformed because it is too lyrical and too belabored to stand alone.

THE MARTYR

90 min., color, 1975. Feature length film, rental scaled according to use. Directed by Alexander Ford.

Rental: Jewish Welfare Board, 15 East 26th St., New York, NY 10010 (212-Le2-4949)

This feature length film is based on the story of Dr. Janusz Korczak's valiant efforts to help orphaned children in the Warsaw Ghetto. The dramatic scenes are interspersed with authentic black and white photographs and words from Korczak's diary. The story focuses on the events in the lives of a few individual children as well as on the daily struggles of Korczak, a Polish physician, who chose to accompany his 200 orphans to their deaths.

This dramatic interpretation provides a personalized view of life in the Ghetto and can effectively be used in conjunction with *The Warsaw Ghetto* to understand how human dignity was maintained by small acts of kindness. Although somewhat stagey, Junior High School and un-informed audiences can relate to the moral dilemmas faced by both adults and children.

DENMARK '43

22 min., color, 1972, Rental \$20, Purchase \$270

Rental: Jewish Media Service, Brandeis University, Waltham, MA 02154 (617-899-7044)

Purchase: Learning Corp. of America, 1350 Ave. of the Americas, New York, NY 10019

A present day Danish high school teacher guides his students through a re-enactment—on location—of the courageous rescue of Jews by a Danish fishing village during the Nazi occupation. The audience is twice removed from the original events, watching the student's simulation of an adventurous story.

This superlatively photographed dramatic re-enactment is an effective vehicle to help students discover the fear, the courage and the human spirit that saved the lives of handfuls of fellow human beings. As Harold Flanders notes in *Rescue in Denmark* "a single beam of light in an otherwise dark continent," the Danish exper-

ience is an indispensable topic to include in teaching The Holocaust.

HITLER

25 min., Rental \$30, Purchase \$325

Rental and Purchase: Learning Corp. of America, 1350 Ave. of the Americas, New York, NY 10019 (212-397-9360)

This dramatic re-enactment of a correspondent interviewing an actor playing the role of Hitler was produced to demonstrate the personality and the charisma of the Fuhrer. The script, based on Hitler's recorded statements and writings, rambles over numerous topics including art, smoking, power, the German people and cars.

Although the script is based on original records, the re-enactment is not essentially the interpretation of the producers and actors and are not "authentic" as advertised. The entire undertaking is of questionable value especially when a surfeit of original documentary footage exists to provide students with a first hand view of Hitler and his policies.

THE SEARCH

103 minutes (feature length), black & white, 1948, Rental \$40

Rental: Films, Inc., 625 Mt. Auburn St., Cambridge, MA 02138 (617-661-6123)

This feature length story is about a lost child in the aftermath of World War II. A Czech woman searches for her small son who has been befriended by two American soldiers. The film is shot in war-torn Europe with some authentic scenes filmed in an UNRRA camp. The conclusion is obvious—the mother and child are reunited in a dramatic scene.

For young audiences ages 10 to 14, this melodramatic and somewhat dated film, is a powerful and moving experience with which they can identify and empathize. Older audiences may find the story transparent but the performances by the boy and Montgomery Clift are enticing.